CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 1 TORONTO, JANUARY 5, 1944 $2.00 Per Annum

Hollywood Plans 470 Pix in '44

They Shall Have Pictures . . .

Whether he's pounding the Hun in Italy or occupying territory in the Aleutians, the Canadian soldier overseas is going to see the latest Hollywood films as soon as possible after they are released. That is the happy result of recently-completed negotiations by the Canadian Army

(Continued on Page 6)

Karr, Star, Picks Best of Past Year

Movie inspectors everywhere are busy picking out the ten best films of 1943. Jack Karr, celluloid student for the Toronto Daily Star, in making his choices, refused to be bound by a limit of ten. His pick:

"Pride of the Yankees"—(Gary Cooper, Teresa Wright. RKO).

Continued on Page 2)

Congratulations

The cigars are on Dave Gordon, Biltmore supervisor, right now. Mrs. Gordon presented him with a seven-and-a-half pound baby boy last week.

Largest Musical Score in Film History Planned

Movie patrons during the coming year will be offered the greatest diversity of picture types since the birth of the industry a half century ago.

Musicals and adventure-action productions especially will be prominent in the line-ups of the various companies. This applies also to picturized biographies and subjects of great, timely, international significance. In the instance of musicals, 1944 may bring the largest number in Hollywood's history.

War pictures will be greatly changed from the underground

(Continued on Page 2)

Hague Re-elected Pioneers President

Clair Hague and Syd B. Taube were returned to office as president and vice-president respectively of the Canadian Picture Pioneers at the Toronto meeting last week. Voting was unanimous.

Other officers are: Ray Lewis, secretary; Charles Mavety, treasurer, and George Beeston, assistant treasurer.

Alf W. Perry heads the organization committee, Ray Lewis the sick committee, and Jack Arthur the entertainment committee. J. J. Fitzgibbons is director of public relations.

The publicity committee, headed by Leo Devaney, has Jack Arthur and Tom Daley on it. Membership committee is comprised of Archie Laurie, Lou Rosenfeld, Haskell Masters and Clair Hague.

New members of the executive for 1944 are L. Devaney, J. Arthur, M. Stein and T. Daley.

Here's An Idea

In Cincinnati a movie house is staging the "Battle of Lovers" —Rudolph Valentino in "The Eagle" and Charles Boyer in "Flesh and Fantasy." The Valentino picture is providing the laughs so the bill is balanced. Doing strong business.

Bad Boys Busy At Boxoffice

Thieves and holdup men seemed to have increased their activities during the holiday season. Toronto boxoffices had several of this kind of unwelcome visitor.

A holdup man, one hand in his pocket as though holding a gun, pushed a note through the Yonge street boxoffice of the Imperial

(Continued on Page 4)

Films Should Get Careful Handling

Exchanges are worried about the care and handling of film. Due to difficult shipping conditions and the shortage of revisers, it is vitally important to see that the film is returned in good condition. The careless handler imposes a hardship on others and himself. Here are some sugges-

(Continued on Page 6)

Six-Sheets, Etc. Okay

Exhibitors will be allowed to continue displaying 1-, 3- and 6-sheets in established locations, according to a decision of the administrator of Printing, Publishing and Allied Industries for the Wartime Prices and Trade Board. However, no new locations or stands must be established.

The administrator, with the help of the Motion Picture Theatres Association of Ontario, is gathering a list of exhibitors who have been using sheets other than 24s. Those using the size are asked to in-

(Continued on Page 4)

Regina Houses Help Haul in the Scrap

Regina houses ran a scrap matinee for kids last week in conjunction with the civic committee. Kids were assessed two pounds of fat or three of rags.

Result was a big collection.

CLAIR HAGUE
Re-elected president of the Canadian Picture Pioneers

SYD B. TAUBE
Re-elected vice-president of the Canadian Picture Pioneers

Coming ***Ali Baba and the 40 Thieves***

In glorious TECHNICOLOR starring Maria Montez, Jon Hall and Sabu. Another smash hit from UNIVERSAL.

Film Weekly

Vol. 9, No. 1 Jan. 5, 1944

HYE BOSSIN, Managing Editor

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Theatres in Wartime

(From the Orillia News-Letter)

All of us have war neuroses these days. We're all a bit nervous and nervy. There's hardly one of us who hasn't some one very near and dear in the service. On the battlefronts overseas many of us have loved ones of whom we are mighty proud but about whom we are not particularly happy. Others of us are soldiers of the home front, workers in war plants giving more of our time than we ever did before. We're sincerely yours—the American theatre-going public.

Now it isn't expected that motion picture theatre operators should automatically turn wet-nurses to a neurotic public. But it is rather in their line of duty to engender a feeling of security and happiness—or peace—for these entertainment seekers in their leisure time. Every theatre becomes a sort of haven for refuge in the minds of the public, a now more essential escape medium than ever in the past.

During this era of the jitters, theatre operators have suddenly found themselves more genuinely appreciated than formerly. In the eyes of the public they have apparently become fair-haired boys again after a period of almost scathing neglect in which sometimes they were deemed wicked money-grabbers and sensational players upon public morals. What have they done to deserve this new recognition and what are they doing to maintain it?

In the first place, it can be said that theatre operators have done a great deal to deserve this belated recognition of their humanitarian activities. But lest they become inflated too suddenly, it must also be pointed out that war forced the role upon them. They're not yet so godly that they could have been expected to foresee their duty much before war brought a somewhat unexpected increase in business and its resultant opportunity to be of distinct public service in the emergency.

The point is that show people have arisen nobly and immediately to a situation which offered a wonderful opportunity to prove their essentiality in the war scene. Unhesitatingly, theatres were thrown open to the public as a logical gathering place for the dissemination of education and war information, second in importance only to the press, but having the added incentive of entertainment.

The promotion of War Bond and Stamp sales is a second pattern into which the theatre fits perfectly. The record in this instance speaks for itself. Salvage campaigns also are highly successful. Indeed, the theatre's war activities appear to have taken the place of its stopgaps in the form of giveaways and gambling games which apparently have been shelved for the duration and it's hoped by many for eternity.

But to get back to the war neuroses and what theatres are doing about them. It has been claimed by many that some motion pictures tend to heighten neurotic conditions in some who view them. Well, this is a moot question. Undoubtedly pictures based on war occurrences are oftimes nerve-wracking to some individuals. But there is still freedom of choice in entertainment, and those who are wrongly influenced by certain types of pictures can still find their diversion elsewhere.

Obviously, there is a place for both types of picture—the war cycle and the pure entertainment—and both have their advocates. It is in the theatre's province to balance the picture entertainment, not only by his selection of program, but also by the manner in which he maintains the physical theatre property. It is in this respect, perhaps, that he can do most to continue the effect of public appreciation of the theatre as a neurosis counteractant.

The theatre property as a background for present entertainment is not overlooked by smart showmen. It is realized by them that the hospitable approach is particularly effective at this time. By endearing the theatre as an institution to its patrons, a showman invests it with further pulling power and with greater effectiveness as a war activity centre as well.

Restrained by a dearth of modernization and beautifying elements, the theatre is yet easily made inviting by its hospitable atmosphere, good cheer and general cleanliness. In houses where high standards along these lines have been maintained, it is to be noticed that patrons are inclined to excuse appearances of wear and age, which they know would not ordinarily be tolerated by the thoughtful operator of such a property.—Film Box Office.

470 Pix Skedded For This Year

(Continued from Page 1)

and spy offerings that have flooded the screens. Many of the new martial productions will carry special messages, while others will have fresh angles. "Home-front" subjects will also be screened.

The various companies plan to make approximately 470 pictures during 1944. The break-down follows: MGM, 40; Paramount, 30; United Artists, 30; RKO, 40; 20th Century-Fox, 35; Columbia, 65; Universal, 55; Warner Bros., 35; Republic, 60; Monogram, 40; PRC, 40.

With production costs steadily increasing—a reflection of many war-time conditions—it is estimated that the studios will spend some $225,000,000 on features and shorts during the coming 1944 calendar year. If that figure is changed as the new year unfolds, it is likely to be raised rather than lowered. The trend in production costs is strikingly instanced by the disclosure of William F. Rodgers, that Metro's expenditures have increased 100 per cent. in the past year.

Production admittedly has been slowed down to some extent by the lack of experienced help.

Steve M'Manus Head Of Ottawa MPTAO

Stephen McManus is the new chairman of the Ottawa Division of the Motion Picture Theatres Association of Ontario for 1944. Steve is manager of the Elgin, Ottawa, and he replaces Bill O'Regan of the Laurier Theatre, Hull. I. Singerman, Imperial, Ottawa, is secretary, replacing Henry Marshall of the Regent, Ottawa; and Ambrose Nolan of the Little Theatre heads the Ways and Means Committee.

Karr, Star, Picks Best of Past Year

(Continued from Page 1)

"Random Harvest" — (Greer Garson, Ronald Colman. MGM).

"In Which We Serve"—(Noel Coward. United Artists).

"Shadow of a Doubt"—(Teresa Wright, Joseph Cotten. Universal).

"Yankee Doodle Dandy" — (Jimmy Cagney, Walter Huston. Warners).

"Forever and a Day"—(British all-stars. RKO).

"The More the Merrier" — (Jean Arthur, Joel McCrea, Charles Coburn. Columbia).

"The Human Comedy"—(Mickey Rooney. MGM).

"Stage Door Canteen"—(Hollywood all-stars. United Artists).

"Phantom of the Opera" — (Nelson Eddy, Susanna Foster, Claude Rains. Universal).

"Heaven Can Wait" — Don Ameche, Gene Tierney, Charles Coburn. 20th Century-Fox).

"This Is the Army" — (Warners' all-stars. Warners).

"Corvette K-225" — (Randolph Scott, Ella Rains. Universal).

"Holy Matrimony" — (Gracie Fields, Monty Woolley. 20th Century-Fox).

"Lassie Come Home"—(Roddy McDowell, Donald Crisp. MGM).

Karr explained that his choices weren't listed in the order of preference and that some of the pictures rightfully belong to the 1942 list but didn't play in Canada until 1943.

Review Board Picks 'Ox-Bow Incident'

The national board of review of motion pictures last week named 20th Century Fox's "The Ox-Bow Incident" the best film drama of 1943 in its 18th annual selection of the 10 best pictures.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 1 REVIEWS FROM FILM DAILY, NEW YORK January 5, 1944

'Around The World'

with Kay Kyser and His Band
RKO 81 Mins.

MUSICAL BINGE HAS A WORLD OF ENTERTAINMENT TO OFFER THOSE WHO RELISH LIVELY RHYTHMS.

"Around the World" is a field day for the younger generation. For the hep cats it's sheer ecstasy. For the grown-ups it is likely to be too much of the same thing. However, being deliberately aimed at young tastes, at those who go in for the Kay Kyser brand of entertainment, the production is certain to get a lively play at the box office.

The film is nothing more than a succession of musical numbers following one another breathlessly. Most of them are of the jive school. The entertainment keeps going furiously from first toot to last. A lot of comedy of the obvious sort that appeals heavily to unsophisticated people is thrown in to lend variety. Plot or story there is none. The Kyser fans will not be concerned about this, for the musical items are strictly in the groove as far as they are concerned. Certainly the production is a conglomeration of corn, but that's the stuff that goes solidly with the young people.

Jimmy McHugh and Harold Adamson have knocked out a load of tunes for the film. All of them are peppy and quite singable.

The performers in the films are supposed to be members of a troupe entertaining the service personnel overseas. We follow them from hop to hop. Kyser works like a beaver to keep the entertainment sizzling. He dominates the film, although Joan Davis and Mischa Auer are several of the other players who take the ball away from Kyser whenever they are around. Marcy McGuire, Wally Brown, Alan Carney and Ish Kabibble are some of the others who add to the fun.

Allan Dwan produced and directed with a loose hand.

CAST: Kay Kyser, Mischa Auer, Joan Davis, Marcy McGuire, Wally Brown, Alan Carney, Georgia Carroll, Harry Babbitt, Ish Kabibble, Sully Mason, Julie Conway, Diane Pendleton, Kay Kyser's Band, Jack & Max, Little Fred's Football Dogs, Robert Armstrong.

DIRECTION, Okay. PHOTOGRAPHY, Good.

'Women in Bondage'

with Gail Patrick, Nancy Kelly
Monogram 70 Mins.

PIC ABOUT NAZI TREATMENT OF WOMEN SHOULD DO NICELY IF GIVEN RIGHT EXPLOITATION.

In this offering the Nazis' brutal treatment of women is dramatized. Properly exploited the picture should play to excellent returns at the box office. It marks Herman Millakowsky's debut as a producer in the United States and has been well directed by Steve Sekely. Jeffrey Bernerd served as associate producer and Trem Carr functioned as executive director for Monogram.

The acting is uniformly good and is highlighted by the work of Nancy Kelly as a maid who cannot marry her sweetheart, Bill Henry, because of the rule that only physically perfect women can marry SS soldiers, and she has been rejected by the Reich because of near-sightedness. Gail Patrick is co-starred with Miss Kelly, while Gertrude Michael, Tala Birell, Anne Nagel, Mary Forbes, Maris Wrixon, Gisela Werbisek, Rita Quigley, Alan Baxter, H. B. Warner and Roland Varno are among the important principals.

Miss Patrick, married to Varno, an officer on the Russian front, returns after 10 years to war-torn Germany. She is forced to serve as a section leader under Miss Michael, district leader in the youth movement. Miss Patrick's group includes Miss Kelly, who, when prevented from marrying Corp. Henry, denounces the government. Miss Kelly is arrested and declared insane. She is shot as she attempts to rejoin Henry. Miss Michael, hating Miss Patrick, because of her leniency toward her charges, orders her examined under the ruling that all women must bear children.

Miss Patrick's husband, wounded beyond hope of recovery, is home from the front, and the woman is horrified when Miss Michael tries to compel her to become a mother by her brother-in-law, Baxter. Learning of the situation, Varno commits suicide. At this juncture, an American air raid is announced, and Miss Patrick manages to reveal to the planes the location of the hidden munitions works nearby.

CAST: Gail Patrick, Nancy Kelly, Gertrude Michael, Anne Nagel, Tala Birell, Mary Forbes, Maris Wrixon, Gisela Werbisek, Rita Quigley, Francine Bordeaux, Una Franks, Bill Henry, H. B. Warner, Alan Baxter, Felix Basch, Roland Varno, Ralph Lynn, Frederic Brunn.

DIRECTION, Good. PHOTOGRAPHY, Good.

'Jack London'

with Michael O'Shea, Susan Hayward
UA 94 Mins.

BRONSTON'S FIRST UA EFFORT IS FINE BIOGRAPHICAL FILM WITH EXCELLENT BOX OFFICE POSSIBILITIES.

Samuel Bronston's first production for United Artists is a highly creditable screen version of the life of Jack London bristling with showmanly qualities. It places in the theatreman's hand a property of considerable box office value. Bronston could hardly have chosen a better subject than London, robust figure of American literature, for his United Artists bow-in. The imagination-stirring life that the writer led is the stuff guaranteed to command lively public attention.

The showman's job of selling the attraction has been made easier by the fact that the film has been brought close to the events of the present by playing up London's views of the Japanese menace, based on his personal experiences. London in the picture is made to see the shape of things to come. This treatment of the subject gives point to the film, besides adding to the entertainment value of the offering.

The picture takes London from the early days when he was trying to find himself to the height of his fame as a writer of life in the raw. Much time is devoted to his romance with Charmian—a romance that has its quota of moving moments.

Because of the kaleidoscopic and eventful life that London lived, the picture could not have escaped being episodic. A lot of the London life has been crowded into the footage.

The film is peopled with so many characters that many of them are necessarily sketchy. However, the characters of London and Charmian are well realized. Michael O'Shea plays the author vividly and forcefully. Charmian is enacted charmingly by Susan Hayward. Other players to be noted are Osa Massen, Harry Davenport, Frank Craven, Louise Beavers.

CAST: Michael O'Shea, Susan Hayward, Osa Massen, Harry Davenport, Frank Craven, Virginia Mayo, Ralph Morgan, Louise Beavers, Jonathan Hale, Leonard Strong, Paul Hurst, Regis Toomey, Hobart Cavanaugh, Olin Howlin, Albert Van Antwerp, Ernie Adams, John Kelly, Robert Homans, Morgan Conway, Edward Earle, Arthur Loft, Lumsden Hare, Brooks Benedict.

DIRECTION, Good. PHOTOGRAPHY, Good.

'His Butler's Sister'

with Deanne Durbin, Pat O'Brien
Franchot Tone
Universal 94 Mins.

NEW DURBIN PICTURE A SHEER DELIGHT; MUSIC AND ROMANCE SUPERBLY BLENDED; STAR AT HER BEST.

In "His Butler's Sister" Deanna Durbin finds romance again. The exhibitor need tell his patrons no more than that to assure the success of this booking. Fine as the production is for all types of audiences, it is the women particularly who will lose their hearts to the charm of Miss Durbin's latest offering. The film is rich in that warm, human quality in which all the Durbin pictures abound.

Here are romance and music in a mixture that is always in the finest of taste and never less than supremely entertaining. The music has been selected carefully and given a presentation that is effective and classy as it is showmanly. In the process of surrendering her heart to the man she loves Miss Durbin lifts her lovely voice in four musical numbers. Her most impressive exhibition is her rendering of an aria from the Puccini opera "Turandot." A departure for the young lady is the singing of a Russian medley. Two other numbers complete Miss Durbin's musical chores.

The man in Miss Durbin's life this time is Franchot Tone, a famous composer. Miss Durbin is a small-town girl who comes to New York determined to land on the stage. The plot resolves around her efforts to get Tone to hear her sing. It is her good luck that her half-brother, Pat O'Brien, is Tone's butler. She welcomes a maid's job in the Tone menage in the hope it will advance her ambition. Nothing happens, however, until Tone hears her sing at the butler's ball. By that time she and he have fallen passionately in love.

Miss Durbin, O'Brien and Tone give first-rate performances. Favorable enactments are given also by Evelyn Ankers, Elsa Janssen, Walter Catlett, Akim Tamiroff, Alan Mowbray, Frank Jenks and Andrew Tombes.

CAST: Deanna Durbin, Pat O'Brien, Franchot Tone, Evelyn Ankers, Elsa Janssen, Walter Catlett, Akim Tamiroff, Alan Mowbray, Frank Jenks, Sig Arno, Franklin Pangborn, Andrew Tombes.

DIRECTION, Excellent. PHOTOGRAPHY, Excellent.

Producers Releasing Corporation Limited P.R.C. H. J. ALLEN, President

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They Love the Guy

The merriest Christmas of all was enjoyed by Benny Granatstein, who was burned out of business by the November film fire. Soft-spoken Ben, whose lobby stand was the supply base for quick nourishment, was exiled from his own little world by the fire and has been marking time in a department store nearby. It was a tribute to Ben's popularity that his personal situation won as much concern as most of the misfortunes that resulted from the fire.

Ralph Dale of Odeon and Johnny Cohn, the Mandarin of China (theatre), went about gathering financial evidence of affection for Ben and coralled $790 before you could say WPTB. Now Benny will be back peddling stomach props and letting the boys and girls run up bills against payday.

Ralph and Jaunty John got $590 from the exchanges and the rest came via a turkey raffle that was won by Frank Gilbert of Emp-U. No turkey ever died for a better cause.

Here's the exchange score: Regal, $100; Emp-U, $100; Monogram, $50; UA, $50; RKO, $50; PRC, $25; Columbia, $25; Warners, $25. The circuits kicked in also: Odeon, $100; Theatre Holding, $25. Canadian Premium gave $25 and Moving Picture Digest $25.

This, I presume, is the morning line. The price ought to be somewhat better by the time Benny goes to the post.

Looks like the boys and girls melted down the silver lining for Ben's benefit.

Writes Ben:

"To all in the Film Industry who were concerned and took such a genuine interest in the loss of my cigar stand in the recent fire, my deep gratitude and many thinks. It goes to show that there are real people. When I reopen, which I hope will be real soon, I shall again be of service. May I take this opportunity of wishing you all a very happy new year.—BEN GRANATSTEIN."

* * *

We Thank You

I'm happy that our Christmas edition was received so warmly. There were so many requests for additional copies that our stock is right down. We had one kind of approval before the edition even reached the mails—that of the printshop staff. Enough extra copies had to be run to overcome staff grabbings, the boys and girls appropriating one each.

Among those who phoned or wrote in their praise were Jimmy Nairn, FPCC ad chief; Chester Bahn, editor of Film Daily, NY; Alf Perry, chief of Emp-U; Lieut.-Col. John A. Cooper, chairman of the CMPDA; and J. J. Fitzgibbons, chairman of the Motion Picture War Services. The latter complimented us on "the composition and fine makeup of this very splendid edition."

Esther Silver and Dan Halperin, our staff-mates, share our pleasure and gratitude.

We tried to present some of the history, accomplishments and personalities of our native film and theatre industry. The world looks to Canada for many things today and expects much from it in the future.

The Canadian motion picture industry is one of the most progressive units in the Dominion. Its history is almost day-and-date with that of the USA, recognized leader in the field. Because of our earlier entry into the war, it fell to us to teach our North American neighbors how to operate under war economy. Instead of "the sticks," we are now an invaluable source of information.

The fact that Canada has reached nationhood is reflected by our domestic as well as overseas activities. We try to report the industry with that in mind.

Six-Sheets, Etc., Are Now Allowed

(Continued from Page 1)

form Syd Taube, Motion Picture Theatres Association of Ontario, 105 Crown Building, 26 Queen St. E., Toronto, Ontario. The association has been acting in behalf of other groups in different parts of the country.

It is also permissible to use photographs in windows. The leeway allowed in both smaller-sized sheets and photographs extends only to existing paper on hand.

Under Order 332 everything under 24-sheets was banned until this new modification of the order. Permission to use stills represents a concession, as does the right to distribute heralds up to 25 pounds of paper per month.

The order imposed hardships upon theatres and brought Dominion-wide protests. Film and theatre representatives, during several conferences with the administrator, impressed upon him the vital importance of advertising to theatres. The point was made that theatres were an important medium of information for the government and that a severe advertising cut would have the effect of reducing the number of persons receiving these messages.

Bad Boys Busy At Boxoffice

(Continued from Page 1)

Theatre, largest movie house in Canada. The note read: "This is a holdup. Merry Christmas." A number of patrons, waiting to buy tickets, were unaware of what was going on.

Two cashiers were in the booth at the time, Muriel Large and Jean Kirby. The girls thought that this was carrying the season's greetings too far and pushed the burglar alarm. By the time Manager Tom Daley got there—and it was fast—the thief had disappeared into the shopping crowds.

At the Pickford Theatre, Toronto, a man shouted "This is a holdup" through the wicket at Leola Langmaid, cashier, grabbed $3.39 and ran. He didn't show a gun.

It was thought that the same young man was responsible in both cases. Identification was largely similar.

At the Royal, Toronto, thieves broke into the boxoffice during the night. There were 63 loose pennies and a roll of 150 pennies handy. The thieves, in contempt for such small bait, scattered them about the floor. Then went across the way and robbed a candy shop.

IT'S ALWAYS FAIR WEATHER WHEN GOOD SHOWMEN AND GOOD SHOWS GET TOGETHER!

THE Paramount Picture

EXTRA
PLAYING TIME IS THE ORDER OF THE DAY WITH PARAMOUNT PRODUCT!

VOL. 3 (ADVT.) The Lowdown on the Production and Distribution of the Best Shows in Town! NO. 1

Keep 'Em 'Riding High' in 1944

'LOVE' ON THE BEAM

Another Paramount picture riding the beam right into the boxoffice is "No Time for Love" starring Claudette Colbert and Fred MacMurray. Again Paramount gives the exhibitors a great opportunity to cash in on present demands for the comedy and light entertainment angles sought by the cash customers from one end of the Dominion to the other.

"No Time for Love" is the kind of comedy that almost anyone can visualize themselves in. Lines are fast and racy and the action keeps up with the dialogue all through the picture. In "No Time for Love," Claudette Colbert turns in one of the neatest bits of comedy seen since "It Happened One Night." Fred MacMurray shines, too, in a tailor-made role. Even the lines of the script seem to have been built right around the stars of the picture.

Claudette interprets the role of a photographer working on a paper while MacMurray is a sand hog — but what a sand hog! Scenes where Claudette goes to film Fred at work under a river are real thrillers of the first magnitude. They'll have patrons right forward on their chairs with their hearts in their mouths. "No Time for Love" is the picture that no exhibitor can afford to be without right now.

HOLLYWOOD FLASHES

Robert Benchley's first assignment under his new writing-acting contract with Paramount will be in "National Barn Dance," which the studio is making with the picturesque troupe of the famed radio show.

Fritz Thyssen, the German industrial magnate who virtually financed Adolf Hitler and the Nazi party so that rearmament could bring him riches, but who later broke with the Nazis and escaped the country, will be portrayed by Lionel Royce, specialist in German roles, in Paramount's documentary feature, "The Hitler Gang," directed by John Farrow, commander RCN (ret.).

New Hope Title

Bob Hope has been given a new title by the Hollywood Women's Press Club—that of the most co-operative actor in the film colony. Hope was presented with a beautiful gold token at a luncheon in Hollywood given by the members of the Club.

Bob Hope is now at work with Bing Crosby and Dorothy Lamour in the fourth of the Road series, "Road to Utopia."

That Ladd Again!

Paramount Studios have completed a deal for the screen rights to the Richard Henry Dana classic, "Two Years Before the Mast," and will star Alan Ladd in it. The picture will be made as one of Paramount's most spectacular productions.

"Two Years Before the Mast" was written by Dana following two adventure-packed trips around the Horn on sailing ships.

PARAMOUNT
WISHES
ONE AND ALL
a
HAPPY
and
VICTORIOUS
NEW
YEAR

Paramount Sets Fast Pace For the New Year

Paramount sets the pace for the industry in 1944 with the Technicoloured musicalulu, "Riding High." More and more has public demand made it necessary to have light, escapist type entertainment and Paramount has done well to keep abreast with moviegoers requests.

In "Riding High," Paramount have one of the fastest moving comedies seen on the screen in some time. Abounding in toe-tingling tunes and magnificent color, "Riding High" stars Dorothy Lamour and Dick Powell supported by such names as Victor Moore, Cass Daley, Gil Lamb and Milt Britton and his Band.

Sets used by Paramount in "Riding High" are some of the most lavish seen in many a moon. Plenty of ingenuity went into the designing of them. The finished product on the screen is something to make patrons suck in their breath.

"Riding High" is a glorified musical that tells the story of an ex-burlesque queen (Dorothy Lamour) and a mining engineer (Dick Powell) for whom a counterfeiter (Victor Moore) acts as cupid. The comedy team featured throughout the picture is Gil Lamb and Cass Daley. Extra comedy sequences feature Milt Britton and his Band in some of the wackiest scenes to ever see the light of film.

Much of the credit for the fast-moving dialogue goes to a former Canadian, a Torontonian in fact, Art Arthur, brother of the genial editor of Film Weekly, who scripted the yarn along with Walter DeLeon and Arthur Phillips.

Orchestras up and down the Canadian airways are jamming the festive days with song hits from "Riding High" among them "Indian Girl Heap Hep," "Whistling in the Light" and "You're the Rainbow." The numbers are of the light, easy-to-remember type and scores of patrons will whistle them on the way home from the theatres.

The exhibitors who wish to open up the new year by riding high at the boxoffice will book Paramount's "Riding High" promptly.

MONOGRAM PICTURES OF CANADA LTD.
277 Victoria Street, Toronto.

★

SHH-HH!

DON'T TELL ANYONE THAT—

Women In Bondage

Starring

GAIL PATRICK
NANCY KELLY

★

SHOWS THE TRUTH ABOUT—

The destruction of morality and womanhood under the Nazi New Order.

Secret Service regulations dictate to German soldiers whom to love.

Nazi baptism of babies under military sword and Hitler's Mein Kampf.

German women directing British Bombers with light signals to pummel Nazi factories.

Wins Critics' Praise in

Daily Variety

Motion Picture Herald

Showmen's Trade Review

True ---

Because it is produced from Eye-Witness Accounts.

★

The new "big name" company in the industry.

MONOGRAM PICTURES

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

They Shall Have Pictures...

(Continued from Page 1)

with the War Activities Committee of the Motion Picture Industry, New York City, and with the U.S. Army Special Services Division.

Another example of democratic co-operation among the United Nations, the new arrangement gives approval to the use by the Canadian army of the 16mm. prints of current feature pictures and short subjects. Jack Canuck will draw full entertainment benefit from the undertaking of the War Activities Committee to supply 11,200 prints of current recreational film programs as a gift to the U.S. Army. Canadian units may now borrow latest pictures from U.S. exchanges in North Africa, in any part of the European continent where Canadian troops are engaged in combat operations, in India, in Alaska, and on board hospital ships operated by the Canadian Armed Services.

Indicating the up-to-date character of features which Canadian fighting men are going to see henceforth, a recent report shows that seventy-five per cent of the pictures supplied to date were made in 1943. The remaining 25 per cent were 1942 productions, and were mainly given during the early months of 1943. It adds that a total of 1,269 film shows were presented in army camps around the globe on October 1 that particular date being selected as representative of normal operations.

Also noteworthy is the fact that not a single used print has been delivered to the Overseas Film Exchange for shipment overseas. Only new prints are being shown the boys over there, and special attention is paid to sound-track of films, so that fighting Canadians and Americans may receive full enjoyment from their movie fare.

At the present time the War Activities Committee is delivering overseas 38 prints of the current releases selected. There are cases where almost 200 motion picture programs have been turned over to the Film Exchange in one week. What's more, the Special Services Division of the Army is completely free to order any number of prints from the industry's entire supply of current releases.

Before the new Canadian-U.S. arrangement was made there was a restriction that these gift films, presented by the Motion Picture Industry, must be shown "under American auspices". But now the ruling, as far as it affects the Canadian Army and the RCAF, has been waived. U.S. film exchanges all over the world are now servicing Canadian units on the fighting fronts in the same manner as if the requests for programs had been made by an American unit. Canadian forces are signing films in and out in the same manner as their Yankee brothers-in-arms do.

Canada's four Auxiliary Service organizations— YMCA, Salvation Army, Canadian Legion, and Knights of Columbus—supply the projectors and look after the showing of these programs. Up until the time of the new agreement they were drawing all their supplies for Africa and Sicily from film exchanges in London, England. Now they will be able to also draw from U.S. depots all available films. Thus duplication is avoided, time and shipping space are saved, and the Canadian soldier is presented a much wider array of movie entertainment.

Of course, exigencies of the moment may make it impossible to bring some fighting forces films as quickly and conveniently as desirable. Some units are too far distant from an exchange. Transportation difficulties also present a definite bottleneck. But wherever and whenever possible, the Canadian army is seeing that its forces get the best in pictures which, incidentally, are rated second to mail in importance.

CHARLES P. CASHMAN

Popular Charlie Cashman, who has been Photo-Engravers envoy to the trade for many years, has returned to public life after four years of retirement. He holds the post of Councillor for Ward 3, York Township, Ontario. Charlie, who sat in the Council for eight years, was elected by acclamation.

Films Should Get Careful Handling

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tions about keeping the film in shape:

(1) Censor bands should be securely attached to reels and be sure that the proper bands are on the proper reels.

(2) Film should be rewound so that the reel is even, no single layers extending at the sides of the reels. This is sometimes due to faulty or wornout rewinders, and if shipped in this condition, they invariably reach the exchange with the edges broken, and that makes it necessary to cut out broken parts.

(3) In a number of instances, film is received from the exhibitor with unscraped and improperly made patches. This creates delay in rewinding and inspecting.

(4) Film should be returned to the exchange immediately after your showing in the theatre. This is very important today as there are less means of transportation and more time is required between each shipment.

Exhibitors should take the matter up with their employees. Growth of carelessness will bring the problem to his own door.

Silent Film Star H. Bosworth Passes

Hobart Bosworth, 76, "dean of motion picture actors," who appeared in some 600 movie roles since his first film job in 1909, passed away last week in Glendale, Cal. Bosworth most famous film was "Keeper of the Bees."

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3. Faulty heating equipment.
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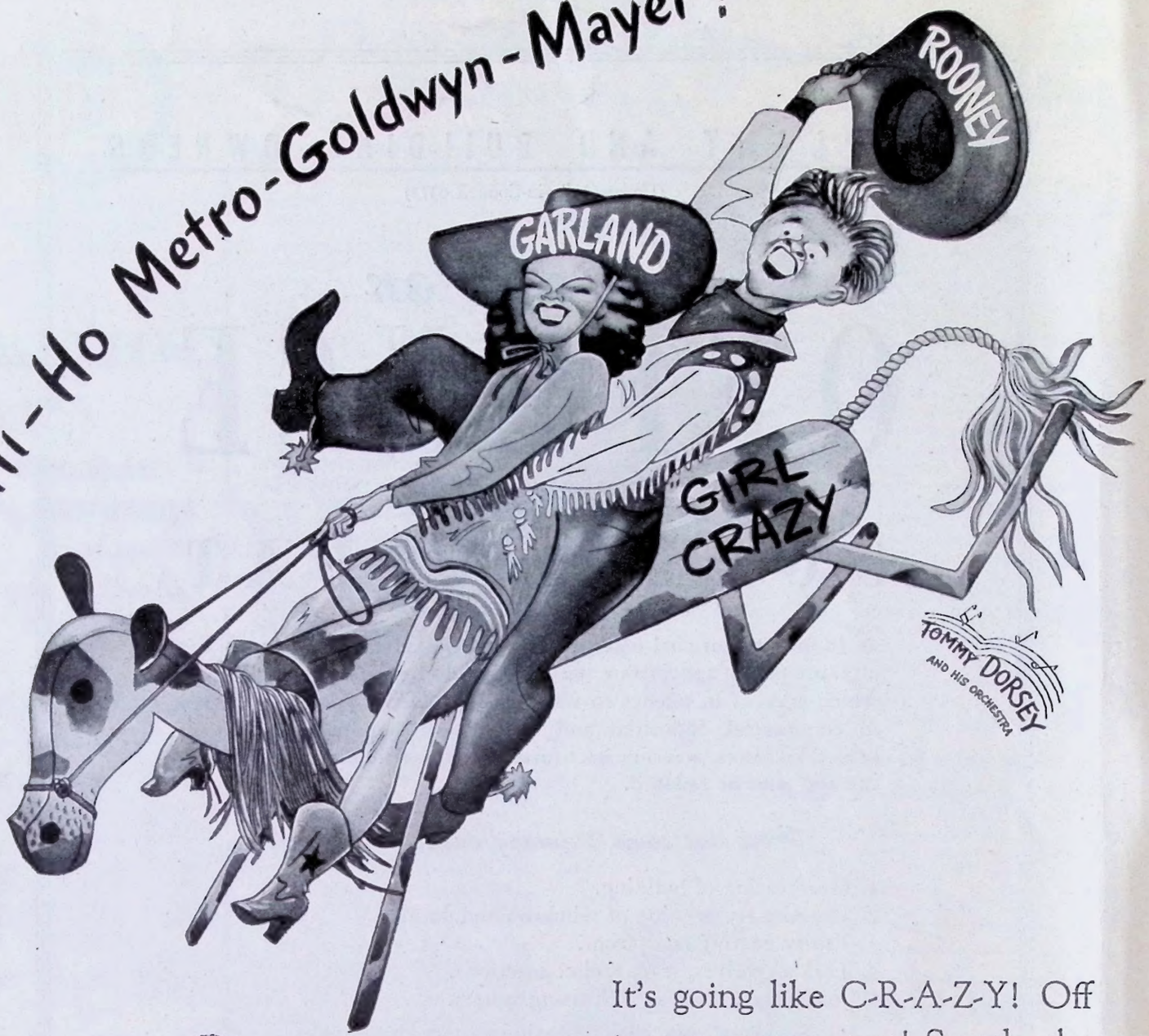

It's going like C-R-A-Z-Y! Off to a run-away start! Seattle, the first date, broke all records for 12 years! And now box-offices everywhere are going c-r-a-z-y over "Girl Crazy"! Yippee Mickey! Whoopee Judy!

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